THE PAINTER.

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PETER M. ALMINI.

ART, like Nature and Fortune, shows marked partiality in the bestowal of her favors. She has many devotees, many who toil unceasingly to gain a smile of approval; but he whom she selects to bear her standard is one among thousands. The place of her abode presents a charming variety, a feast of good things for almost every taste. She encourages and rewards talent, though it may have to be brought from the obscurity of poverty to find its place in her domain. Her faithfulness to her children is amply illustrated in the life of PETER M. ALMINI, who has so long been identified with the progress of art decoration in this country, and whose portrait will be found on the opposite page.

Mr. Almini was born in the Province of Smoland, Sweden, March 21st, 1825. His boyhood was spent in the ordinary routine of agricultural life. His father dying while he was still young, he was left to the care of his mother. His educational advantages were only such as fell to the lot of the majority of the farmers' sons of his country, and, unlike the boys of the United States, who at least have the benefits to be derived from attendance at well-kept common schools, he could simply rely upon his native intelligence to direct him in gathering the crumbs of knowledge which came within his reach. That he did this to good purpose, his after life affords ample proof. At the age of fourteen, young Almini becoming ambitious to improve his fortune, left his home for Ekesjo, a provincial town of Sweden, where he became apprenticed for five years to a painter. Finishing his apprenticeship creditably, he spent one year at Norrkoping, and subsequently removed to Stockholm, the capital of Sweden, where, under the stimulating influences which this wider field afforded him, he labored patiently for six years to perfect himself. How well he succeeded is attested by the fact that he was engaged for two years as assistant in the decoration of the palace of the King of Sweden. Concluding his labors here, and slightly enriched in pocket, but more in a thorough knowledge of his business, with which his mind was absorbed, he was seized with a desire to survey new fields. He went to Russia, but the condition of the country at that time was not such as to afford the liberty-loving young Swede the encouragement he had expected, and he embarked for that country which had long been known as "the land of the free and the home of the brave." In 1852, at the age of 27, he landed in New York. The abundant opportunities of the great West having become known to him, and having for him a fascination not to be resisted, his stay in New York was brief, and before the close of the year he was settled for his life work in Chicago, a city of about 30,000 inhabitants at that time. Eager to exercise the skill he had spent so many years to develop, but which the requirements of the young city then drew very lightly upon, and with the natural energy which characterized every undertaking, he soon resolved to establish a business for himself. Accordingly, in connection with Mr. Otto Jevene, the firm of Jevene & Almini was formed in 1855.

The success of this firm enabled Mr. Almini to accomplish a purpose which he had always in mind—that of contributing to the pleasure and cultivation of his adopted city by the establishment of an art gallery. This was soon followed by the publication of *Chicago Illustrated*, a journal devoted to art and architecture. Both of these enterprises have contributed much toward the cultivation and enjoyment of lovers of art in Chicago.

What progress the great city had made toward Mr. Almini's standard of home decoration was suddenly checked by the great fire of 1871, and thenceforth for some time the simple necessity of replacing new houses which would afford even temporary shelter for the homeless people ruled the day. He saw with many others the labor of years destroyed, but sharing the courageous

D. [illegible]

481-A

ellow sufferers, he commenced his new departure alone. Three years later Mr. Almini was again a sufferer by the destructive fire of 1874. Recovering from this shock, instead of embarking in the general business of painting, to which, during his residence in Chicago, he had chiefly devoted his time, he decided that the great West was a field sufficiently large and sufficiently well developed to sustain him in the practice of the highest degree of art in his profession, and he resolved to devote his time to the higher grades of fresco work. The wisdom of this resolve has been made manifest in the decoration of a large number of houses and public buildings in different parts of the country. He stands at the head of his profession, a position reached by painstaking labor and actual merit. He has never solicited a job of work, and practices none of the arts of the advertiser. He does his work well, leaves upon it unmistakably the impress of his own original mind, and its quality has ever attracted to him more business than he could do. He has made a profound study of both ancient and modern art, and has wisely used the knowledge he has gathered. He is a shrewd observer, and nothing which he can make use of escapes his notice. He enjoys the respect and esteem of a wide [illegible] admirers, who appreciate his gen[illegible] manners and sterling integrity, and who can rely upon him to do any description of work from the highest to the lowest branches of his business.

How was this success obtained? Not by inheritance, and not by the force of circumstances. There are elements in it which will contribute to the success of any person of far less native talent than Mr. Almini possesses. The first element of success is the faithfulness with which he did his work in the beginning of his career. By so doing he became master of his business. He was up to the requirements of his daily task, and had ideas to lay up for future use. The next is his thirst for knowledge, his eagerness to tread the higher walks of his trade. His enthusiasm over a result well brought out, which led him to throw his whole heart into his work. His perseverence, as shown by the readiness with which he set to work after the great fires, and in carrying on his large business. In brief, faithfulness, love of his trade, and perseverance, coupled with good natural abilities, have made Mr. Almini one of the greatest fresco artists of his time. His life is worthy the emulation of all young painters who are striving to win the honors of their calling.

INTERIOR DECORATION

AS APPLIED TO WOODWORK.

INTERIOR decoration is a subject that has been written about by almost every one with any ability in that direction, and I think it is one that ought to be discussed as much as possible, even if some of the articles written are contrary to high artistic views, as it has a tendency to excite interest and investigation, especially among those who contemplate repairs on the interior of their homes, and has a very good influence on art generally; and the more the people are educated in art the more refined will they become in every respect.

For many years it has been the custom to use nothing on the woodwork of interiors but plain, glossy, white paint, or graining in imitation of woods, both of which are very bad in many instances: white, because it is hard and cold in appearance, and can rarely be made to harmonize with surrounding objects; graining, because it is an imitation of what we see in the genuine in many houses, and is frequently a very poor imitation. In painting a room, the woodwork should be in colors which will harmonize with the wall decorations, either matching the colors on the walls or using some contrasting color that will harmonize nicely. In painting in contrasting colors the hangings, furniture and carpets, as well as the walls and ceiling, must be taken into consideration. If you are not positive which are the right colors to contrast nicely with other portions of the room and make a perfect harmony, I would advise using colors similar to those employed in the wall decoration. Paint the inside of windows, or that part of the frame nearest the sash, light color; the sash and the flat part or face of the frame, dark color. If the frame is cased with a moulding on the edge next the wall, paint it the light color, as the

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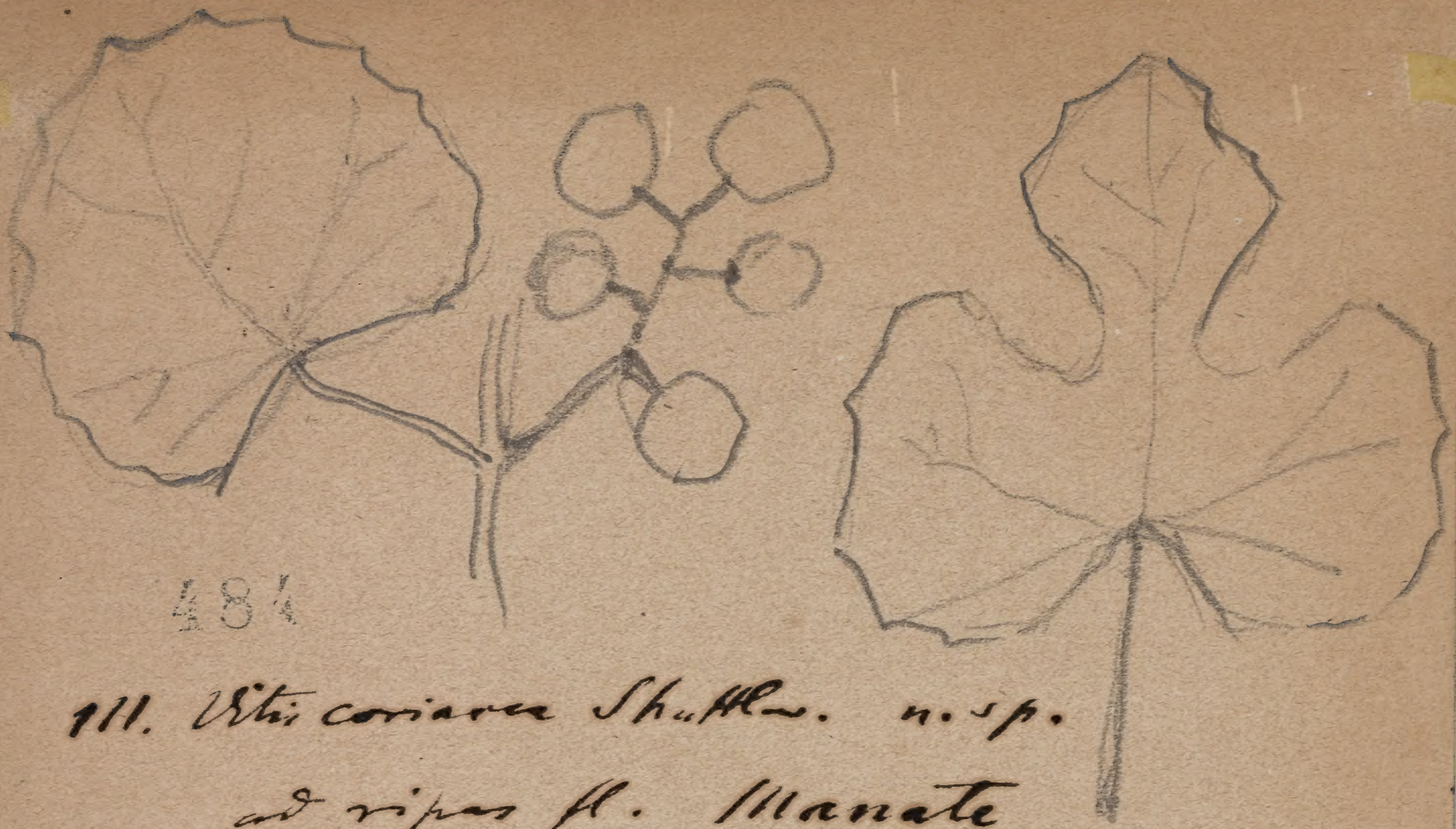

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legit Rugel Jan 1845

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racemi parvi — baccae magnae
similes V. rotundifoliae

112 Rugel, is correctly named V. aestivalis —
— folia 5-loba

Herb Hort bot Edinb. Aug 30 1869.

Vitis candicans does not grow from cuttings.

Fecundation occulta – before opening of Corolla
therefore hybrids almost impossible

Delaware is placed with rupestris
by Foex, Montpellier

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Please acknowledge receipt and oblige

Yours Truly

W. N. Teasdale

P.S.

Please let me know amt of Taxes due on that lot in time to include it in next payment

W. N. T.

Vitis Californica

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Bolander mis

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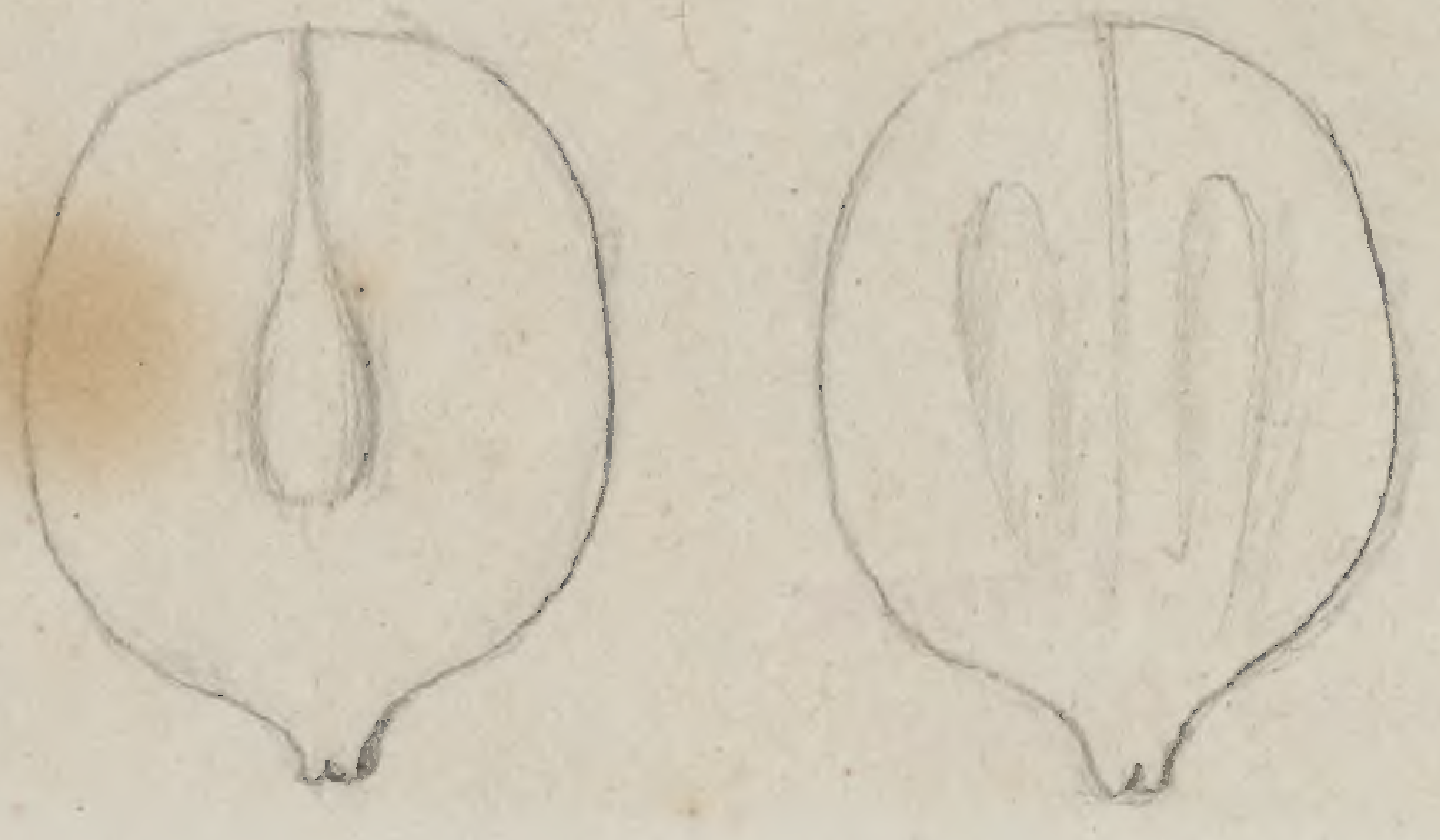
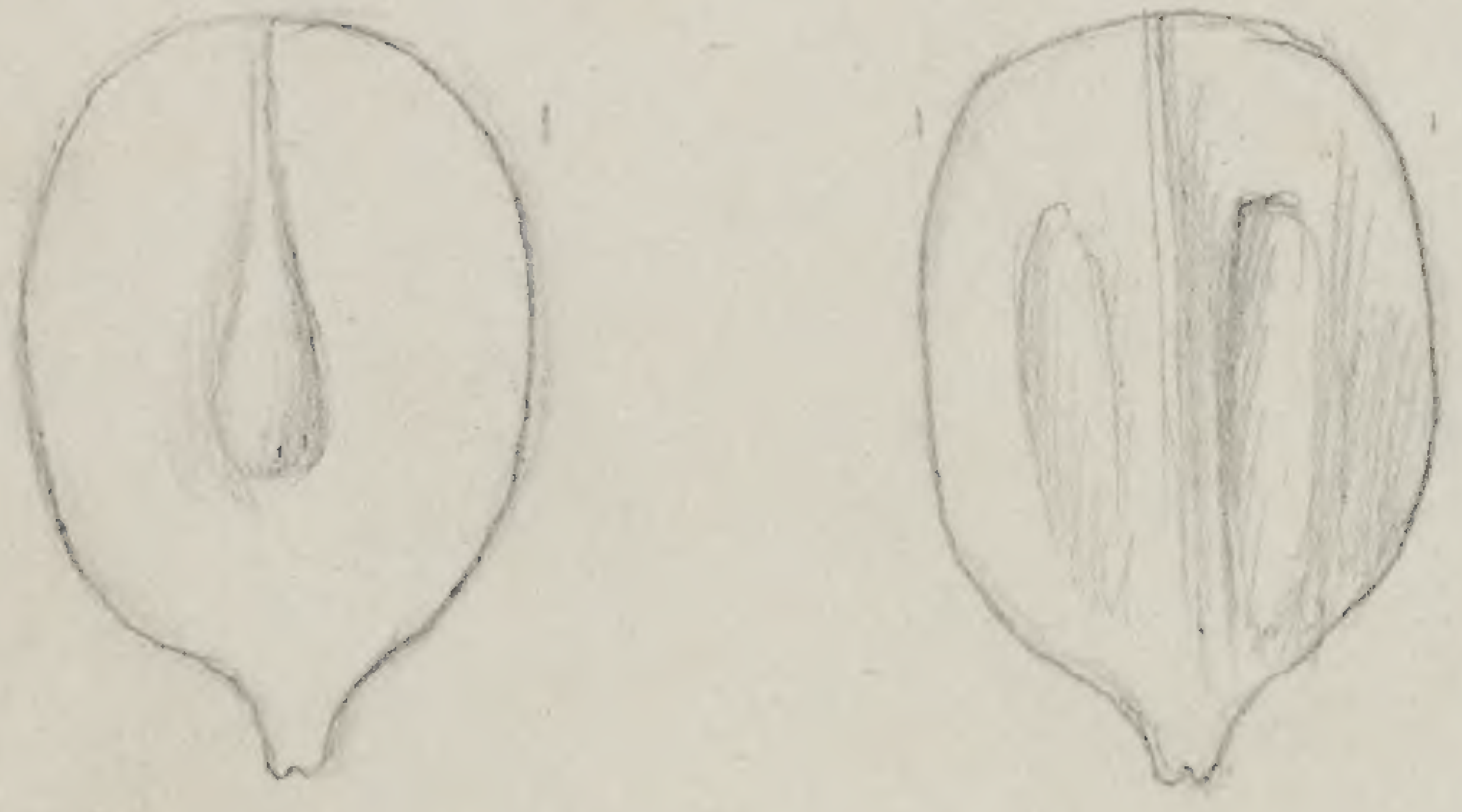


1-2 seeds



2-4 seeds

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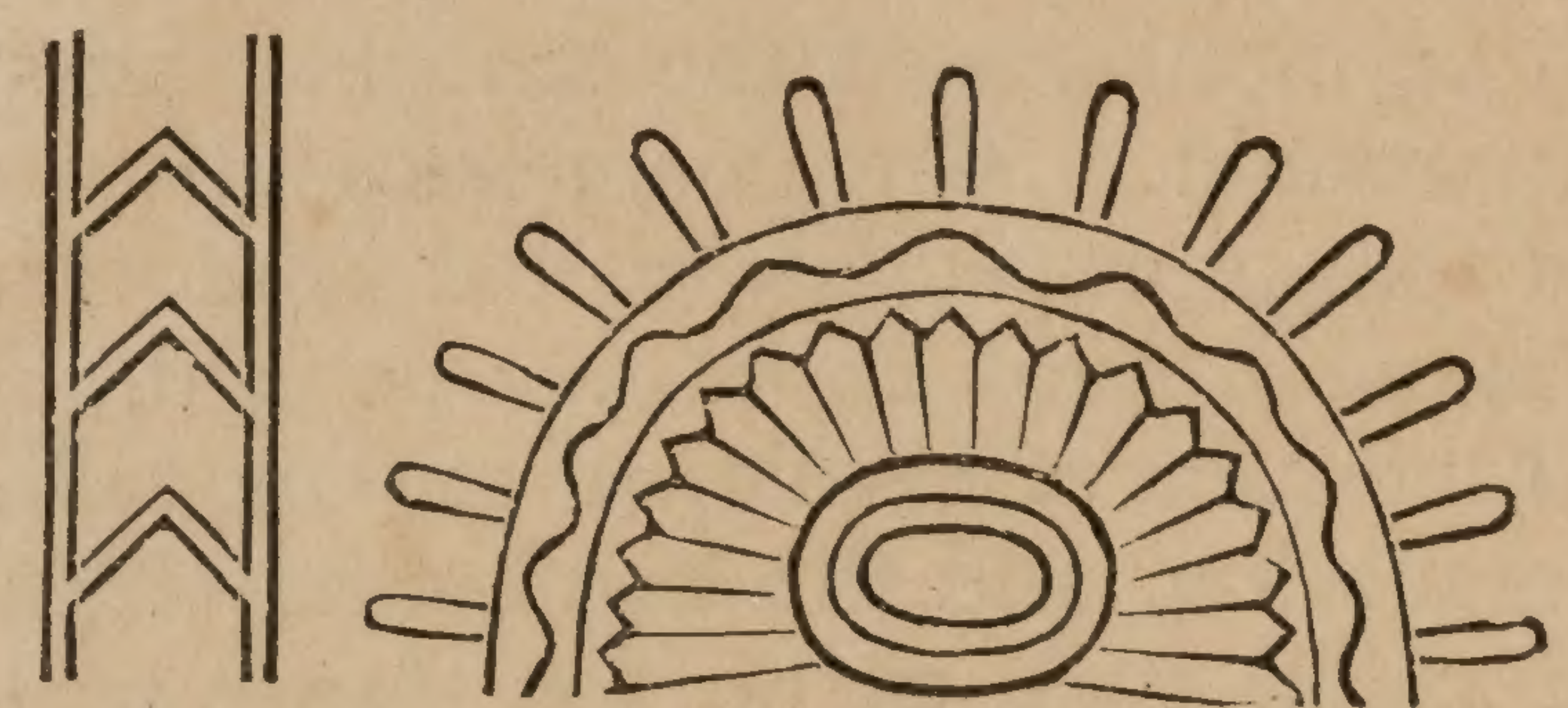
always necessary. Our own is improvised by fastening a strong, wide plank to two step-ladders of the same height. Thus prepared, take a large brush and apply to the surface a generous coat of boiled linseed oil, and on this foundation give three successive coats of zinc white, mixing the last one with turpentine alone, without a particle of oil. This is termed the "flat coat," and if of good material and carefully applied will present a soft, beautiful surface. We must next decide upon the color for the back-ground, and we would suggest to amateurs that a small apartment receive the benefit of their early efforts as house decorators.

The next step is drawing our horizontal and perpendicular lines, which are necessary in order to form borders, panels and bands for the various divisions. We may suppose the walls are to be a "bird's-egg-blue," with clusters of wild apple-blossoms and a few butterflies, bees and birds at regular intervals. In this case the dado and frieze will be bands of deep blue or a dark pea-green. Mounting the ladder, we commence at the edge of the ceiling (or plaster cornice if there is one), and with a carpenter's square or plumb-line measure one foot downward and mark with colored pencil, thus proceeding around the room until a number of short perpendicular lines appear, through which we next draw a horizontal line, using a long ruler and cutting through the bottom of each point, thus indicating the frieze. This carefully and accurately accomplished is a decided step forward, for which great credit is deserved. Now, descending from the platform, we place the square down upon the surbase and mark off upon the wall, all around the four sides, six inch "points," and through these draw a horizontal line, then measure four feet from the floor and proceed in like manner. This band is the dado, which may be painted in two colors, the wide band a shade or two deeper than the lower narrow one.

The vertical lines for panels are not difficult. You first charge the cord with some contrasting color from that of the ground, then holding the end of the line closely to the lower line of the frieze, have an assistant to hold the lower end very taut, being quite certain that it touches just where the weight dropped, then with the finger and thumb gently snap the centre of the line, thus making a faint vertical line. The size of the panel being decided upon, both vertical lines are thus drawn and afterward united by the horizontal ones.

These panel boundaries are the most difficult part of wall decoration, yet by persevering effort they may be made so perfect that each shaded line and shadow appear equal to fine fresco painting. But in the present instance we formed four panels, one in the centre of each wall, painting in the lines with deeper tints of dado, adding a line of black on the outer edge of one vertical and horizontal line, and reversing it on the other; within this a circle manipulated in like manner. These formed a frame in which we painted four enlarged groups from Kate Greenaway's quaintly illustrated Christmas book, "Under the Window." From the closer clusters of blossoms on the dado we allow loose and graceful branches to spread upward upon the wall, the dark brown bark and pale green foliage, intermingled with the lovely pink, white and crimson blossoms and buds. A few tiny birds on the wing, or perched near the cunning nest, in which are seen the pretty eggs or two or three wee birds, with the watchful mother-bird on a bough near by with the tid-bit ready to drop into the open mouths. For the frieze, some simple but well planned design should carry out that of the dado and wall, at the same time forming a distinct and unmistakable character of its own. In the one here offered as a model we laid off the length of the panel below it and divided it into four spaces, in each of which we sketched a half circle or arch one-third the height of the space, making it an ornamental figure by means of division lines, one a serpentine line between two plain ones (see illustration), then pointed rays, and finally a circle with a large round spot in its centre, these arched figures in the centre separated by vertical lines. Above this lower design are scrolls containing the apple-blossom design, treated conventionally, forming a frame for the nest and birds.



Now for transferring to the walls. If a natural or thoroughly trained artist, you will reserve this appartment until the spring offers you rich clusters of the very prettiest

Vitis Californica

967

486-A

variety of apple-blossom, the wild crab, and with the innate taste, which is such a blessing to its possessor, will arrange the various parts and proceed at once to finish one entire section of dado, wall and frieze, from which all the remainder may be copied. But supposing there is not this gift, then are there other and more available methods. At any art store we will find an infinite variety of common lithographs, or other colored plates, from which we may select any variety of flowers we desire, as also figures, birds, etc. If not sufficiently skillful to sketch from models, we will have recourse to transferring by tracing, and then "pouncing," using architect's tracing paper for obtaining the design. When (as with the present design) the figures repeat themselves in fixed lengths, the paper, with the entire design forming one section, is placed upon a cushion, and with a needle the outlines are pricked; then the paper must be placed carefully in position upon the wall. Having tied a quantity of colored powder (such as pulverized charcoal) in a thin bag, dust it over the surface until every portion of the design is covered, when carefully lift the paper and the outlines will be found in minute dots upon the painted ground, and can be easily traced with a pencil and finally painted.

This class of work does not require pains-taking neatness, and the infintessimal strokes that finally work away every sign of the brush, but an artistic appreciation of beauty as seen in the choice of colors, the position of conspicuous figures, and care in having the lines and bands of color accurately painted, especially as regards the edges, which must appear as if cut with sharp scissors, not rasped with a dull saw. In a future article the writer hopes to describe other methods of wall decoration that will probably be more adapted to the requirements of the general American home, and any questions will be cheerfully answered. MRS. C. S. JONES.

DECORATIVE ART.

It is important to understand, says a correspondent, for instance, why the cover of a book is more artistic when the ornament is of a conventional or non-naturalistic kind, than when it is stamped or impressed with unmeaning wreaths of flowers or leaves; or why our wall papers and carpets are more in keeping with the dictates of correct taste when their surfaces are relieved by flat patterns, dictated by the fabric and by colors which harmonize with the surroundings of the apartment. The geometrical distribution of foliage, especially of that kind which the Japanese artist has taught us in the varied disposition of his diapers and medallion ornamentation, and the harmonious blending of colors such as he has shown in his charming faience and lacquer work, appear to offer the nearest approach to decoration in which both the principles mentioned have been exemplified. Few of the admirers of naturalism in art can object to a treatment which gives ample play for the imitation of natural forms, and we do not think the conventionalist will be disposed to undervalue the exquisite sense of creative fancy displayed in some of these productions. The Oriental textiles furnish the most beautiful examples of the law of adaptation of natural object to works of art, and we find one of our leading art-manufacturers of the West-end following this *motif* of design in the production of wall-hangings, carpets and chintzes, in which flowers, fruit and foliage of English growth are treated with a naturalness and individuality of type, yet preserving an artificial arrangement of a purely conventional and geometrical character. The chrysanthemum and tulip, the apple and mistletoe, are types we have seen treated in this manner. Since all surface ornament has to be repeated, as in the case of a wall-paper, the proper degree of naturalness compatible with this kind of distribution is a matter of the first consideration. It may be taken as a principle of general application that the greater the repetition the less natural ought to be the treatment. A natural type always loses by repetition. Many other reasons may be given for assuming that a conventional or ideal treatment of ornament is one which most strictly follows the method of nature; and the real issue between the disputants of the two schools of decorative art appears to be that while one copies nature as he sees it, the other studies her methods and true spirit.

Vitis Californica July 25 1882

x4 San Bernardino
GE Nov 1880

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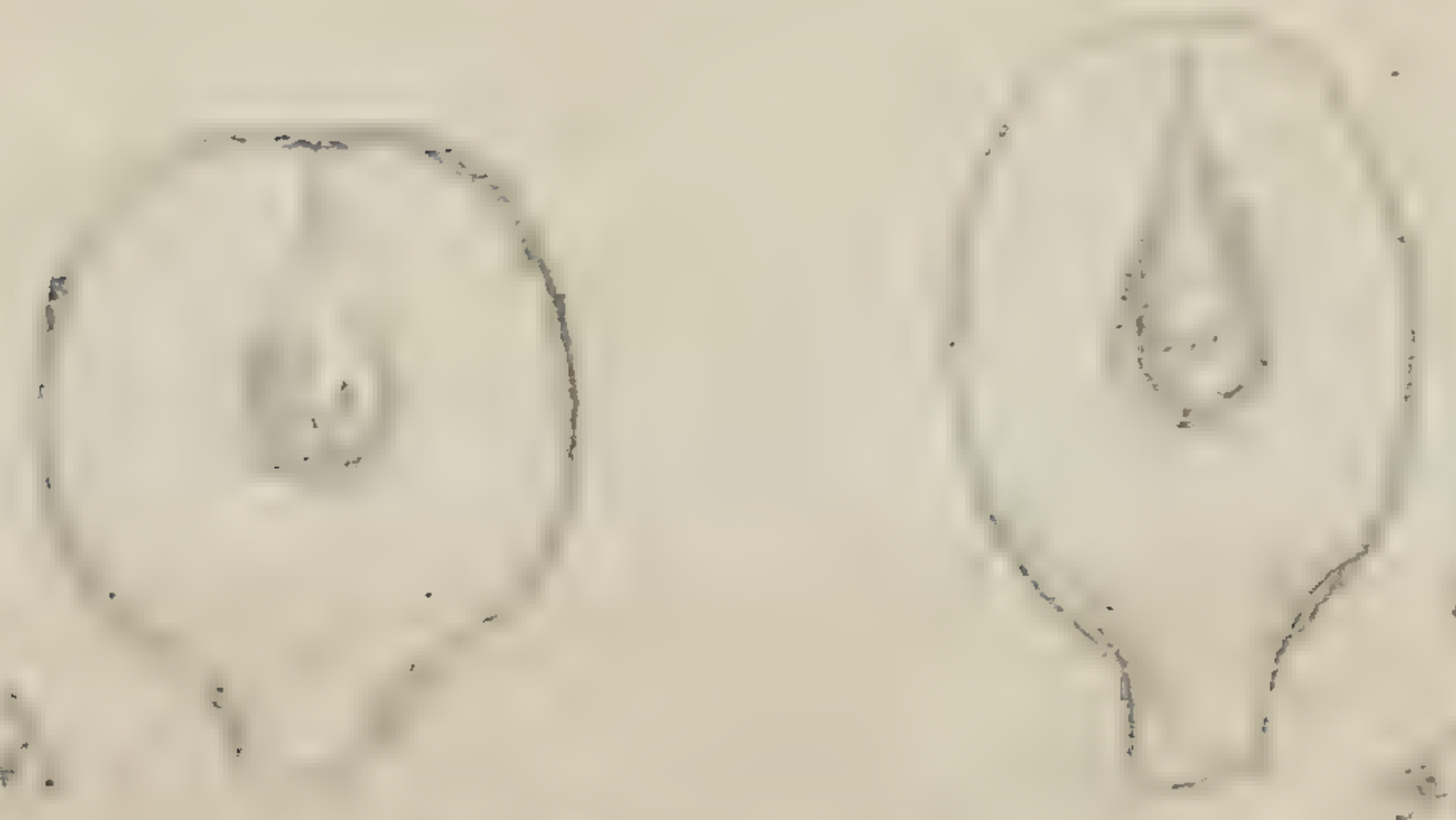

2 seeds

4 seeds
beak distinct

chalaza elongated
depression rough,
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ALL
THE NEW REMEDIES
CONSTANTLY ON HAND

ALEX. LEITCH,
APOTHECARY & CHEMIST,
Cor. 4th and Olive Sts., St. Louis.

CHEMIST.
A

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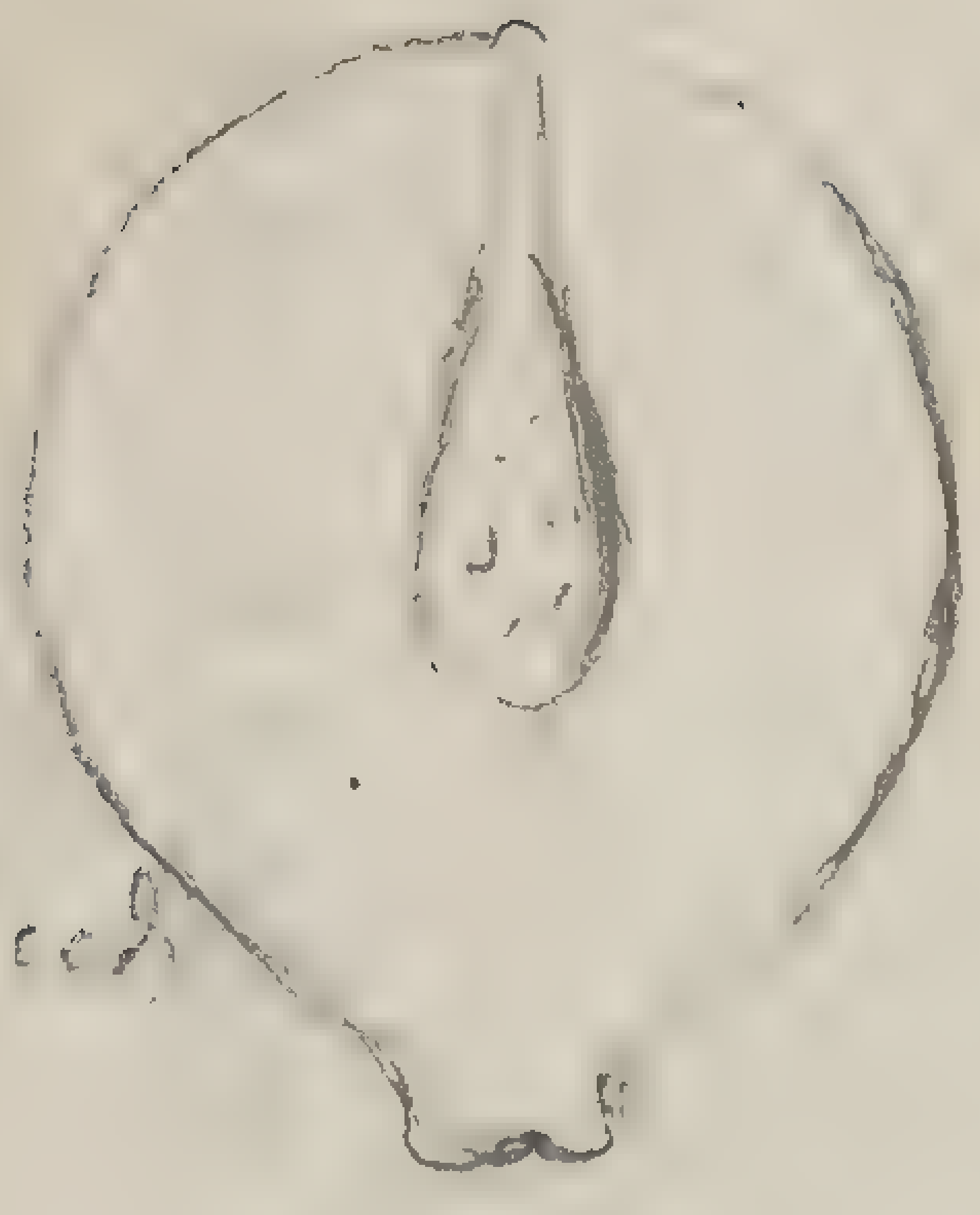
GEORGE ENGELMANN PAPERS

Vitis Californica July 25 1882

x 4 Russian River
Bolander 1871

A seed which Bolander sent to
E Hall 1866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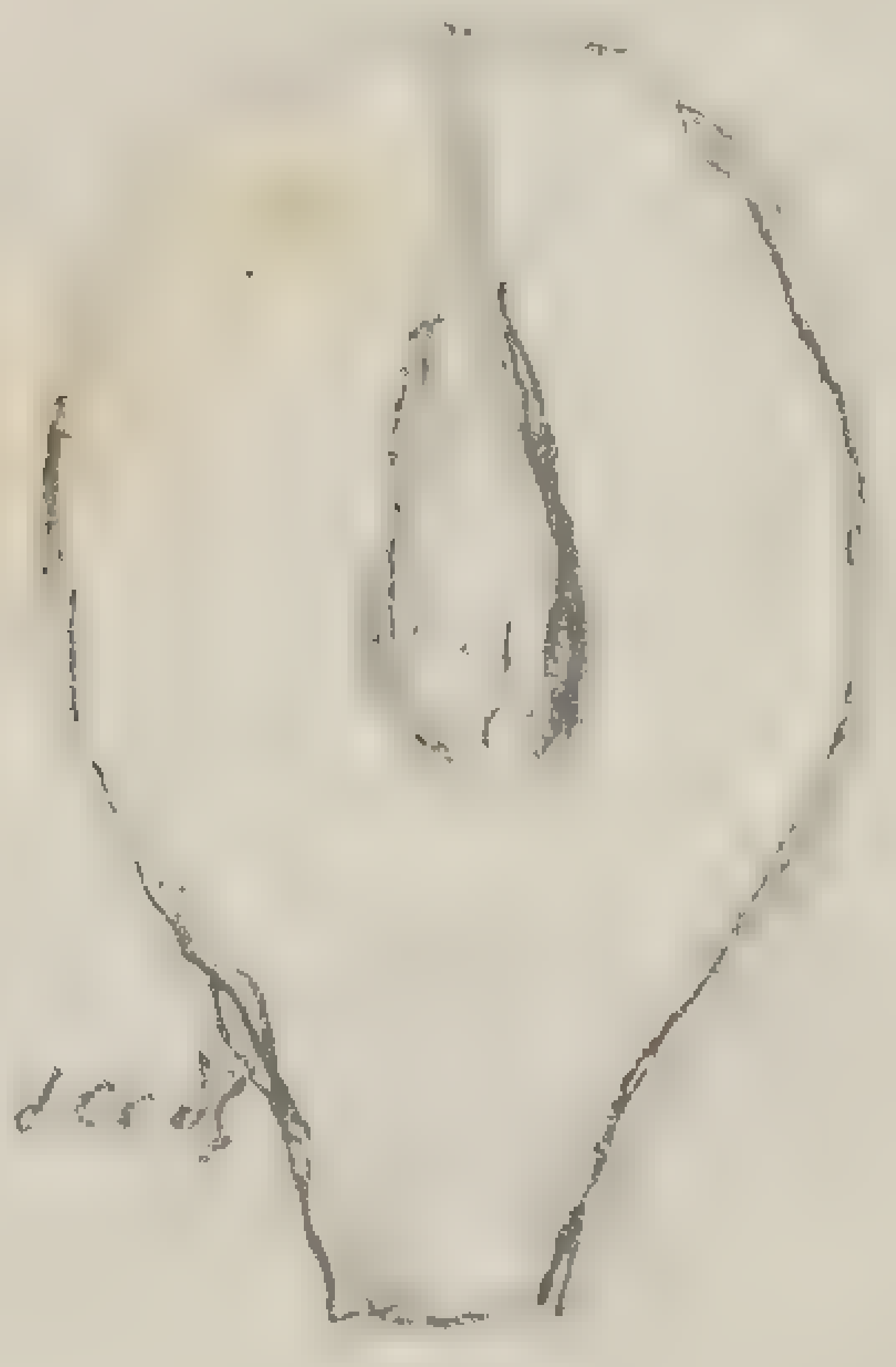
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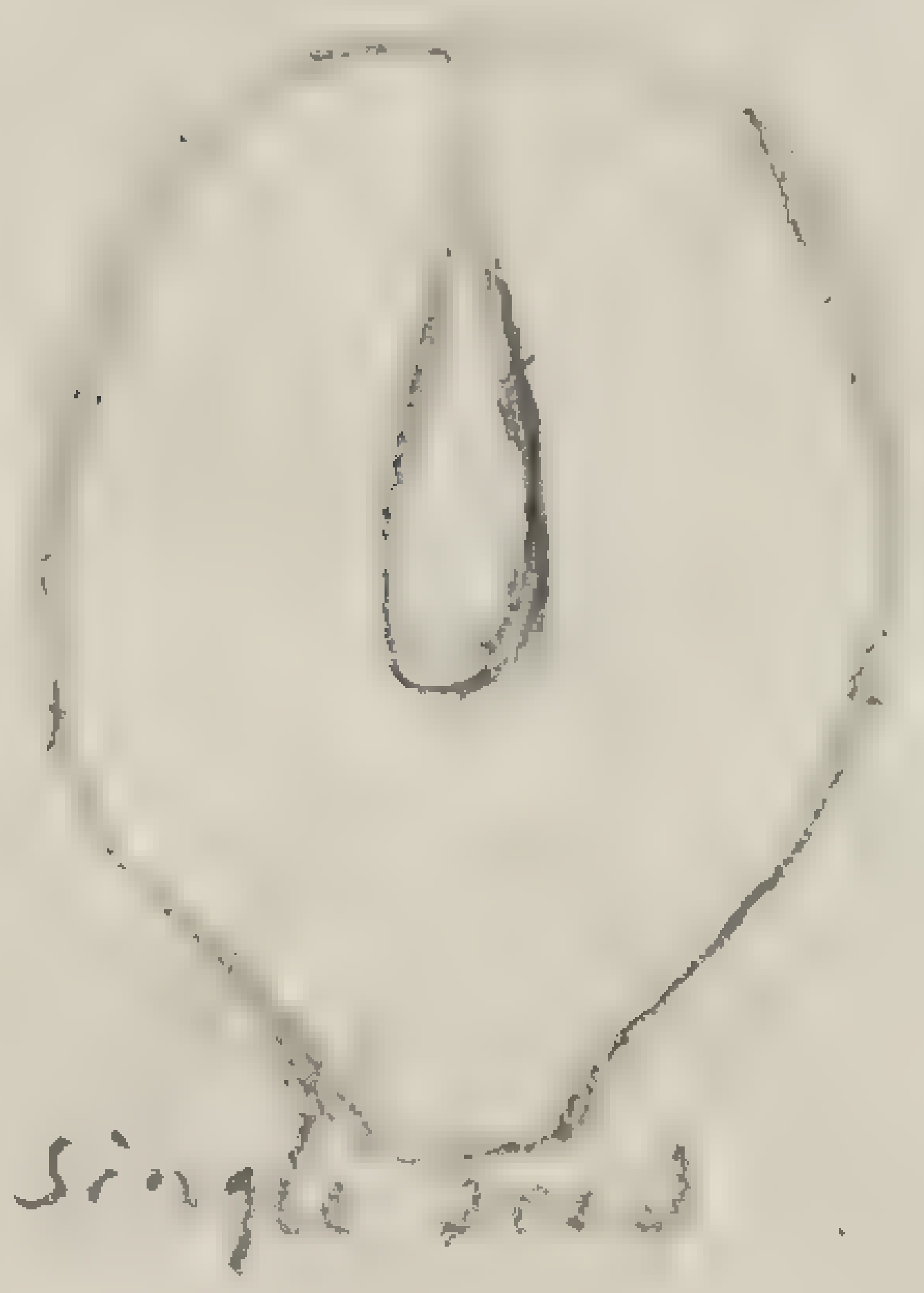
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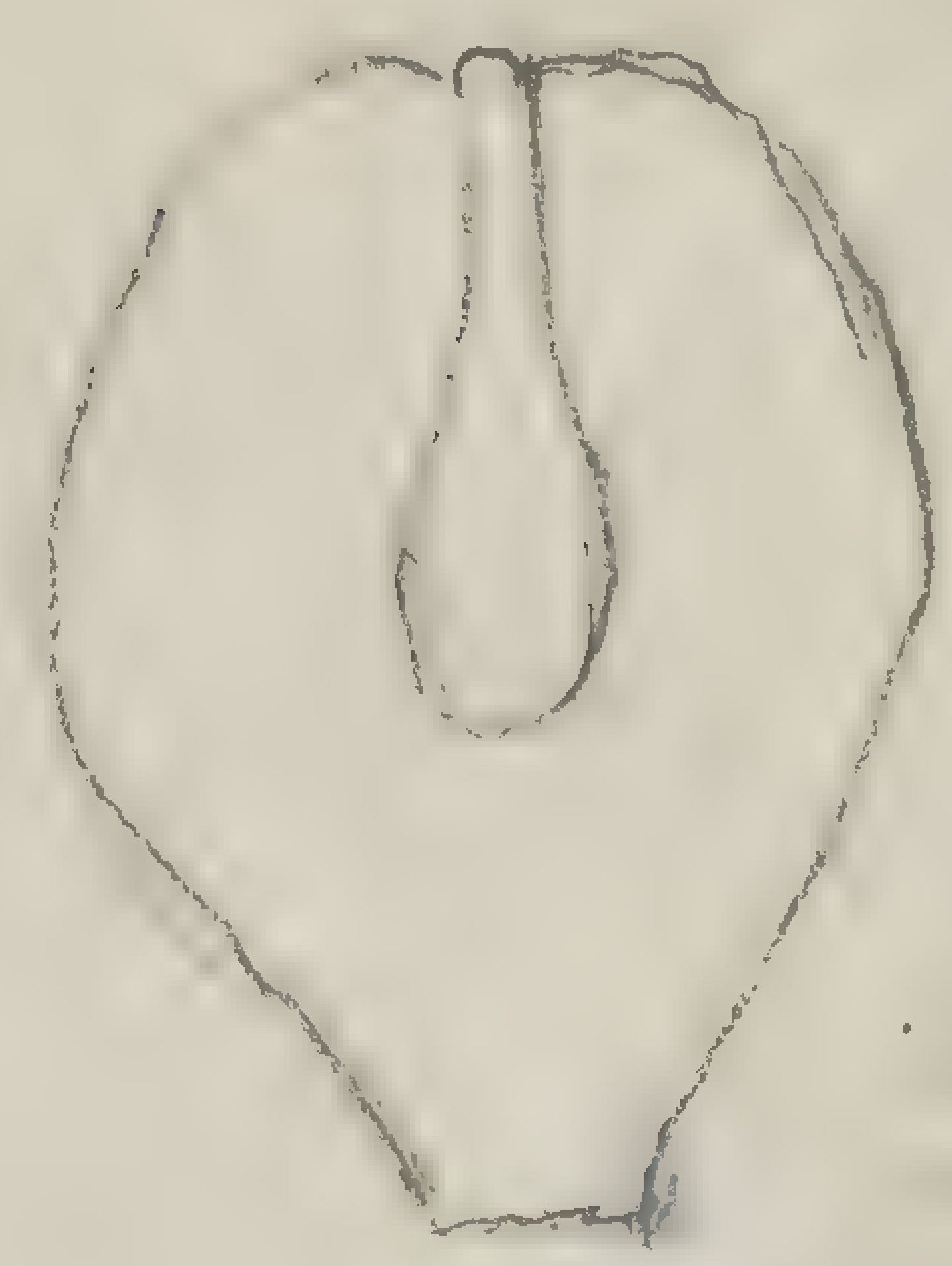

strong raphe

is that true!

chalaza bottleshaped, elongate
raphe often very thin.

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R. C. HARRISON,

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Vitis Californica seedlings (San Bernardino seeds) in Hort. Shaw July 11" 1881 show slightly rugose leaves approaching Vitis aestivalis, while V. Arizonica is smoother, more like V. riparia. Down on V. Californica considerable

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Vitis Californica Benth. Bot. Sulph. p. 10
(M. Hartw. 302)
Vitis Caribaea? DC. Hook & Arnott
Bot. Beechey 327
Torr & Gr. Fl. I. 683

490

Vitis Californica Lake County Cal.
Torrey leg 1865

San Diego Parry etc 1850

both in hb Torrey with very white tomentose young leaves — leaves sometimes 3 and rarely 5 lobed — lobes short rounded sinus rounded

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tion" that a meeting will be held on Tuesday, October 24th, 1871, at 3 o'clock P. M. at the "Anzeiger" office, to consider the propriety of increasing the stock capital of said Association to fifty thousand Dollars.

Carl Daenzer } Trustees.
Francis Cornet }

September 30th, 1871.

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April 25 85

Trillium Recurvatum [illegible] [illegible] [illegible]

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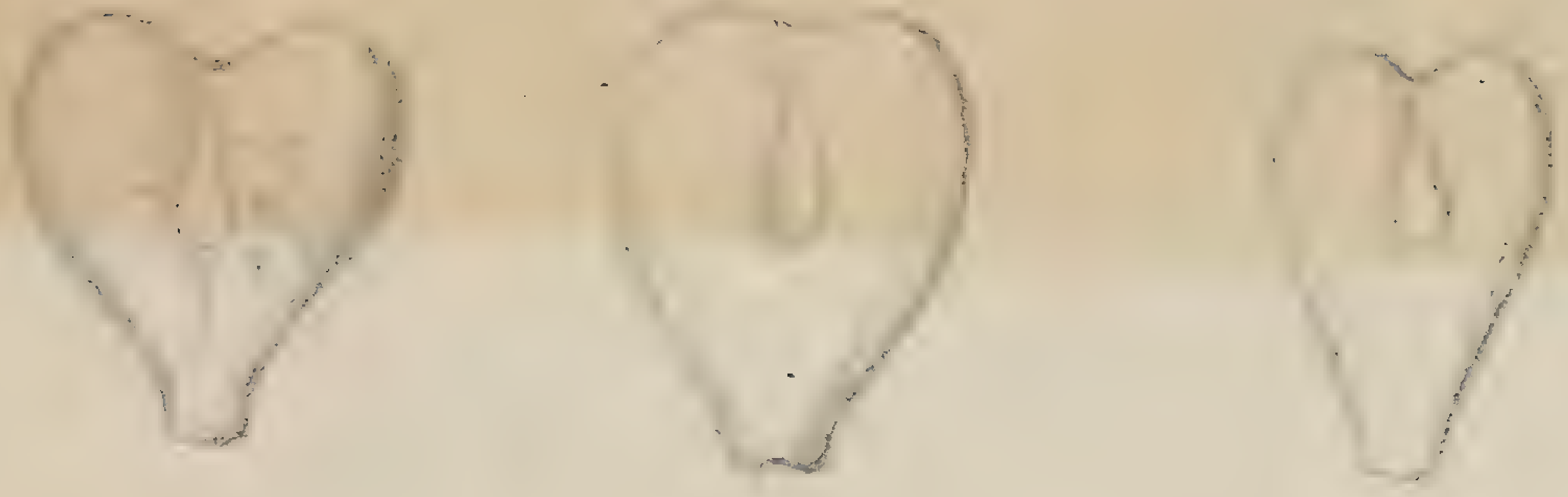

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hroeder,

ACEUTIST,

5 Olive Street,

ST. LOUIS, MO.

Date, *187*

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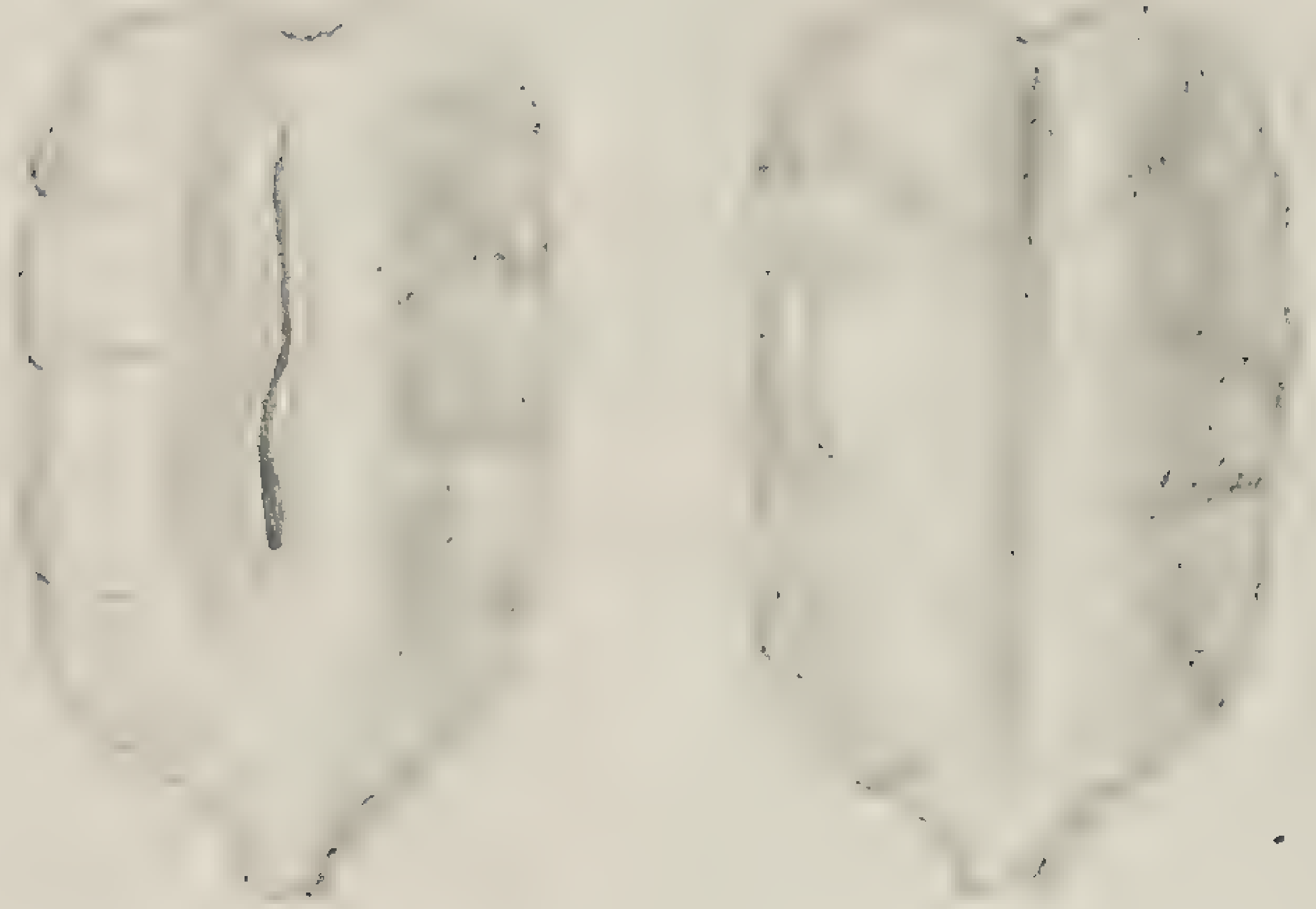

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APOTHECARY · ON · ST. LOUIS

2348 and 3500 Olive St.

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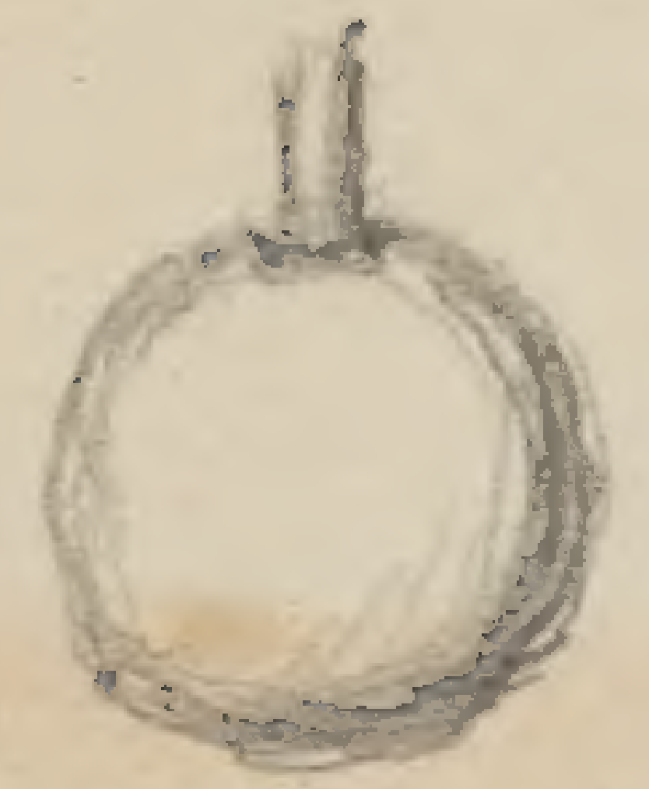
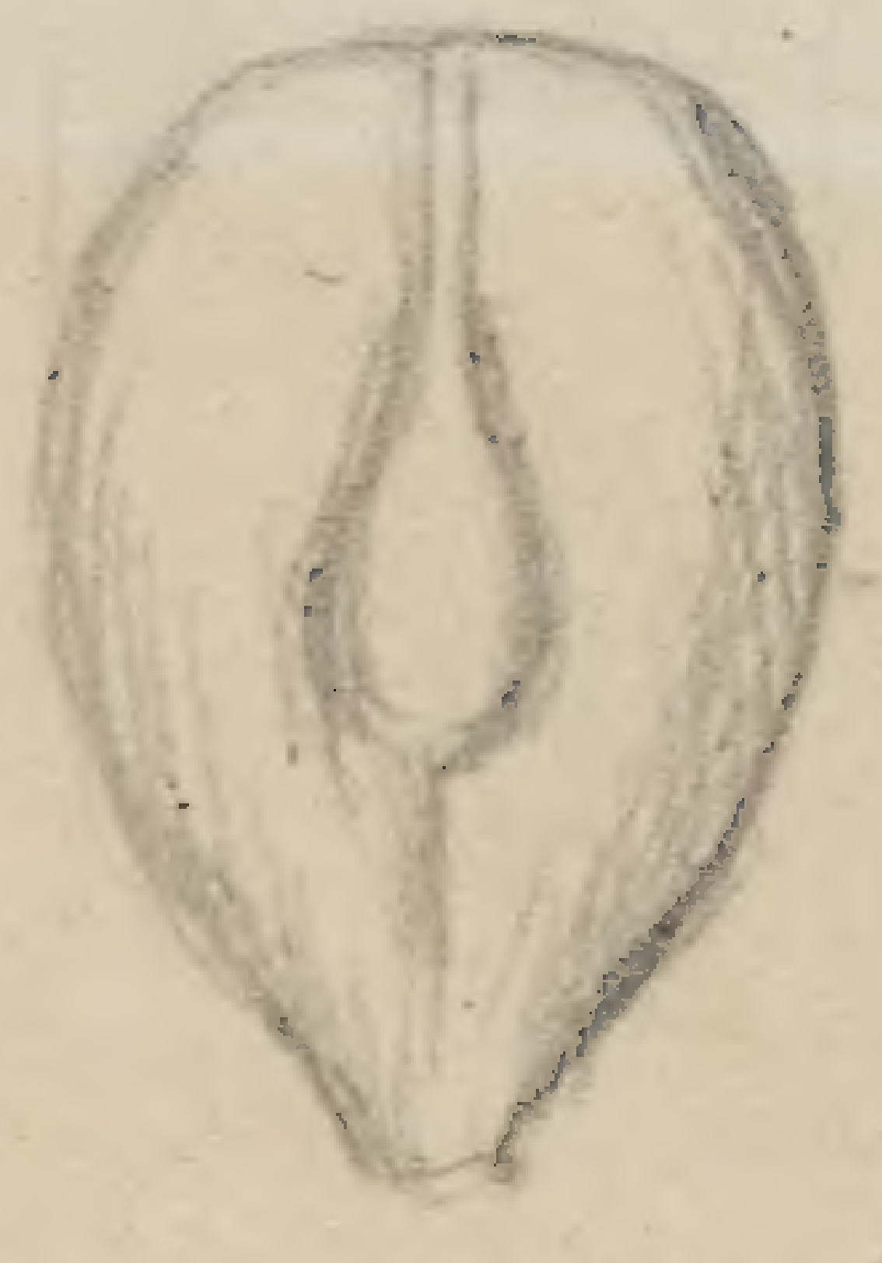
Vitis ficifolia

April 25 1875

Japan – ex Hb-Leyden

3 seeds in berry

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hroeder,

IACEUTIST,

05 *Olive Street,*

ST. LOUIS, MO.

Date, *187*

Vitis candicans

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by slips.

502

but Black Spanish

sent in millions to France in slips, principal article in this trade

(Ah [illegible]; Lenoir

Herbemont) grows

easily

Otto Ludwig

Herbemont also

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. Engelmann.

forward this letter
fforth ——

spectfully-

E. N. Phin